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MRS. V. L. BARNES. "I have profited by what you have had to say to one or two of your correspondents in reference to the use of blue demin, and following your suggestion as to the manner of making and decoration, I have furnished the dining room in my country cottage with window curtains. I am also anxious to curtain the windows of my library, but would prefer for this purpose some different material. Can you think of anything that would be inexpensive which might answer in the place of demin. I hardly like the blue of the demin for library furnishing?" Why not use brown linen drilling? It is true it is not quite as inexpensive as the demin, but it is a handsomer and a more elegant material and washes well. It is indeed nearer an olive than brown in color, and is admirably adapted for curtaining the windows of a library in a summer cottage. The style of making (viz., with a valance about two feet deep, or a plain lambrequin across the top), suggested for curtains of demin is good, and you can decorate with application of white linen confined in place by feather-edge braid couched on, and finish with a fringe of tassels hung on braided cord, or on a doubled and twisted cord. These curtains would also look well made without the lambrequin, with the applied design bordering the inner edge and finished with a hem.

ELLA M. STARR. "Can you suggest anything unique in wall pockets suited to the bedroom of a young lady? I paint flowers nicely, and if you can think of anything for wall pockets that I can decorate with painted flowers you will much oblige me." Very beautiful wall pockets are made on palm leaf fans. Select a fan of the nice quality now to be obtained in our market. Supposing the wall pocket to be hung by the handle of the fan, paint a floral design on the upper half of the fan. A garland of wild roses curving up so that a few leaves and a few buds straggle up on the handle would be pleasing; or mat of violets or of pansies; or a bunch of narcissi or tulips would be pretty. Across the lower half of the fan have a gathered pocket of satin in ciel blue, vieux rose, pink, or gold color—or any color fancied—draw it across the top on satin ribbon, and tie a bow of the ribbon in the centre. The edge of the fan may be finished with quilling of inch wide satin ribbon; or it may be bound with piece satin cut bias. Hang the pocket by a ribbon bow. Instead of the gathered pocket you can have a pocket of mill-board covered with satin, and in this case the pocket can also be painted. Cut the mill board in crescent shape, rather wider at the horns than the fan; stitch a binding of narrow gros-grain ribbon or bias satin across the top, and finish with a quilling of satin ribbon. A tasteful wall pocket of which a palm leaf fan is the foundation, has a bunch of tulips on the upper half, the stems of the bouquet seeming to fill the pocket; the pocket of turquoise blue, a quilling of blue ribbon around the edge and bows of rose colored satin ribbon.

MARY L. NORMAN. "Your suggestions in reference to various pieces of fancy work for house furnishing have been so useful to me that I have determined to ask your advice in regard to a bed spread and pillow shams in crochet. I do various patterns in crochet, and have done several ante-macassers and tides for sofa pillows in what is known as "the antique" lace pattern; but I am inclined to think that a floriated pattern would be richer than "the antique" for the bed set. Will you help me by your opinion in the matter?" One of the handsomest set of bed spread and pillow shams in crochet lace of recent handiwork is objectively in what is known as "the daisy" design. It is not intended, in "The Home Workshop," to enter specifically into the details of crochet and knitting work, but we will simply say "the daisy" device in crochet is begun in the center of the daisy with a chain of twelve or more stitches, the chain joined, and worked on the ring thus formed is a row in long or tripple crochet stitches, each long stitch divided by a chain stitch. The worked in the little circular mat thus perfected is a succession of loops about an inch in length in chain stitch, and as each loop is made the work is turned, and in each stitch of the chain up to the central stitch is worked a long stitch; in the central stitch is worked five long stitches, and a single stitch in each chain stitch continued to the last stitch in the loops. This gives a petal-like effect to the work, and when all the loops are finished the effect is that of a field daisy, each successive loop slightly overlapping the preceeding. Hence the

name given to the pattern of the work. A chain is now worked all around joining the petals, and the corners are filled in with the trefoil pattern, or otherwise, to form squares. The squares are then sewed together, and lace of daisy pattern borders the spread. The pillow shams are simply squares of reduced size, worked as is the bed spread. The formula for the daisy pattern in crochet and also for roses and other suggestive designs may be found in almost any reliable handbook of crochet work. When the pieces are joined with the roses there is less need to be careful that they should be square, as in joining the work can be made smooth by introducing what are called "legs" in lace making, or short bars in the chain stitch. The ladies of Ireland and Germany excel in crochet work, and many useful hints may be gathered from specimens of the imported work. An admirable design for copying is found in a piece of crochet work done in Germany. It was begun in the center with the usual ring done in chain stitch, and continued around and around in a great variety of the pretty and effective stitches of which the hook is capable, until the circle covered the length and the breadth of the bed, when the corners were filled in; and a lace pattern borders the square. Pillow shams might easily be worked to match by introducing only the most striking of the stitches introduced in the bed spread, making the border narrower. For this work use Barbour's flax crochet thread. The work is too handsome and too valuable when completed to devote cotton thread to the purpose; beside it is much less rich in effect when done in cotton.

MRS. L. G. BOND. "You helped me so much with your suggestions in regard to an inexpensive lamp umbrella that I can now venture to say I have a thing of beauty, thanks to you. I really had no idea so much could be done with inexpensive materials. I am now going to ask another favor of you. I am very greatly afraid that you will find it something which can hardly be remedied. In a room of my house is an obnoxious window that opens on the back yard of one of my near neighbors. Consequently it is necessary that the shade should always be down and the curtain drawn. Thus it is of no use whatever, and but for another large plate glass window in the room (which gives sufficient light) we cannot tell what we should do." As understood, you wish to know how you could utilize the "obnoxious window" to a certain extent, even though you may have light enough in your room from the other window. The surest remedy for the evil would be to replace the clear glass with ground or stained glass, so that the back yard of your neighbor, sometimes not agreeable to sight, may be excluded from sight. Many ladies are now experimenting in making stained glass windows, and frequently with much success, the result being somewhat after the order of crazy patchwork. For a window of stained glass, you can buy for a trifle any quantity of pieces from manufacturers of stained glass. Then having your plate-glass window, sash and all, removed from the casing, lay your window inside upward on a table, and with cement of shellac (which is transparent) attach the pieces of stained glass to the clear glass, filling in the seams with putty. Should you wish a design of somewhat more artistic arrangement, you can dot your window with the faceted jewels and bull's-eyes which are made for the purpose; and calling in the assistance of a glazier with his diamond, you can have your pieces of glass cut in better shapes, with much improved effect for the work. By taking notice of stained glass windows, you will observe that they are generally in some wise bordered, and thus you can gain an idea as to the composition of the design for your window. Paint the putty used in joining the pieces black; or you can make the work richer by painting the putty with gold. Another remedy for the evil of which you complain, and one more simple of accomplishment would be, to draw closely over your window a curtain of white spotted cottage drapery muslin, attaching the curtain by small rods run in a casing of the muslin to both the upper and lower sashes, and then hang over a curtain of Japanese reed and colored-glass-beads. In the bizarre orderings now affected in house furnishings, it is not unusual to see a difference in the treatment of windows in the same room, if the purpose be obvious; and it does not seem incongruous. The cane curtains can be bought at from \$4 to \$30 each according to quality, and there are some at even lower prices than \$4. But the cheaper grades of these fascinating curtains, it must be said, are

THE DECORATOR AND FURNISHER.

poor and unattractive, while those that are handsomer are not inexpensive. However, the cane and the beads can be bought, and strung on strong flax thread with some degree of taste exercised in arrangement, it would be no difficult task to make a curtain—hanging it on a rod furnished with small metal eyes. And thus the cost would be greatly less than if the curtain were purchased at an upholsterers. With the white muslin curtain for a background, the bead curtain would be very effective, there would be a mellow light from that quarter of your parlor; and you would scarcely be annoyed by unwelcome views from your neighbor's premises. Should we see something more nearly in accordance with your requirements, you shall hear from us again.

MRS. J. R. REED. "I have heard that some ladies are now making pretty rugs or mats for laying in front of sofas

and the work shaved down by sharp shears when finished. To do the work properly, the burlap foundation must be stretched in a frame. But it is not an easy matter in most households to collect woollens of fine colors in sufficient quantity for one of these rugs, although the strips can be colored with Diamond Dyes. To accomplish this, the housewife must needs be gathering for a season or two. Inexpensive and tasteful light rugs and mats are made of the Java canvas of *écru* tint, decorated in Russian embroidery of double zephyr wool in some strong color—red, blue, or green, for instance. Select from one of the little hand-books of designs for cross-stitch or Russian embroidery a suitable design for surrounding the rug, with a design for the center; and if desired, several shades of the color can be introduced. Crochet a border of several rows in shell-stitch around the edge, and line with a strip of cheap tapestry carpeting. Rugs of this kind are useful and very attractive in a house in



TREATMENT OF WIDE WINDOWS, BY J. P. MURRAY.

and at bed-sides to save spots in carpets which are generally soon worn away without protection. Have you seen any of these rugs? and can you tell me how they may be made cheaply?" Various expedients are resorted to in the making of the convenient rugs alluded to by our correspondent. If she will run over the files of the DECORATOR AND FURNISHER she will see, in an issue of several months ago, directions for making rugs of strips of colored woollens. A pattern having been outlined on the burlap foundation to simulate effects in Oriental rugs, the strips are gathered slightly through the center, the ruffles placed to stand upright and just as closely together as they can be sewed,

which expedients make up for lavish expenditure in tasteful accessories.

ROSE L. MOORE. By the by, in reference to expedients showing both ingenuity of device and good taste, we can reply to this correspondent, who wishes some suggestion for a hall umbrella jar—giving us to understand that the inconvenience attending her getting a section of sewer-pipe will prevent her adopting a former suggestion for an umbrella jar.

Knock one end out of an old five-gallon vinegar keg; paint the keg some nice grounding color—bluish gray, for instance—

THE DECORATOR AND FURNISHER.

shading the solar from the bottom to the top, with the hoops black; and when thoroughly dry, paint upon this grounding upon one side a bunch of poppies or tulips, a bouquet of roses with foliage, or a sheaf of spotted pink lilies or varicolored gladioli. Or, instead of the floral cluster on one side of the keg, you might paint between the hoops a straggling garland of wild roses, nasturtiums or some other appropriate flower. Set within this keg a stone jar that can be easily removed for emptying the water that may trickle from umbrellas, and you will have as tasteful an accessory for your hall as you could wish. The hoops can be painted in gold, if you prefer. Should several umbrellas be in use in your family, use a ten-gallon keg, in which you can set a correspondingly large stone jar.

LOUISE D. TURNER. "I have been greatly helped by the notes in reference to crochet work, which, from time to time, have appeared in your "Home Workshop." Has any new stitch, or combination, or modification of stitches appeared to you recently? You will pardon my inquisitiveness when I tell you that the need of self-help has something to do with my interest in your information concerning fancy work." We are glad to be useful to you. Since our latest notes concerning crochet work, we have had a sample from Sacramento, Cal., of woolen crochet which is admirable for striping. The formula of the work is simple. Make a chain of required length, and turning the work, make upon two stitches of the chain double crochet stitches, and for the third stitch a long crochet stitch around the chain, repeating to the end. Then breaking off the wool, begin at the first end, make first a long crochet stitch by slipping the needle hook downward and picking the stitch up from the front; then two double crochet stitches and a long stitch taken from the front, repeated to the end of the work. Observe to take the long stitch in each succeeding row one stitch in advance of the long stitch in the last row. The effect is of small twisted cords running diagonally across the stripe; and when a stripe of this design alternates in a slumber robe with a stripe in afghan stitch enriched with Russian embroidery of floriated design, or of the Greek key pattern, or of scroll pattern in shaded colors, the effect is sumptuous. A model in illustration is a slumber robe with the stripe in the new stitch of Turkey red, alternating with a black stripe in the afghan stitch relieved with Russian tapestry embroidery of Greek scroll pattern, the stripes joined with dandelion yellow. Stripes of the stitch in question would be handsome alternating with stripes of the star stitch in the hit-and-miss shaded colors heretofore alluded to in reference to effects in woolen crochet work. The zephyr wools are to be preferred for work in what we shall style the "Sacramento crochet stitch," as peculiarly adapted to soft effects, and as being *pliante* and *carressante* in coverings. We will add: If done with the single zephyr, about one-third is saved in the weight of the wool needed for a slumber robe; but single zephyr does not answer well for the afghan stitch, neither does the afghan stitch done in single zephyr make a nice grounding for embroidery.

VIOLA. In reply to your questions regarding new ideas in table scarfs, we would call attention to table scarfs and spreads of stamped felt. The designs are in cut-work and perforations, with tracery for couching, dots, etc. The embroidery may be in the outline stitch of the cable couching silk, or of German cord couched on with sewing silk. But the richest effect could be secured by using the cable silk, heretofore referred to of the Brainerd & Armstrong manufacture. The cut-work felt scarfs come in different shades of olive, peacock and *gendarme* blues, cardinal and other warm reds, vieux rose, terra cotta, several browns, and several greens. One or several colors may be introduced in the embroidery—this detail suggested in the stamped design.

ELIA. If you will examine your file of the DECORATOR AND FURNISHER, you will find in a back number instructions concerning the making of an umbrella jar of a joint of sewer pipe. We have seen nothing later quite as unique as the jar alluded to in that notice.

IN all times the highest art has conformed to decorative conditions, and the extensive introduction of pictorial designs on walls and ceilings of private dwellings is to be welcomed as a movement in the right direction. There is no finality in art, and the best results in this line may be secured by tempera and fresco. A tempera medium without gloss gains a surface on plaster not unlike fresco. Such pictorial treatment having been the delight of former generations must possess the element of appropriateness. Sensational delight in color and form is inherent in human nature and in the degree that it is suggestive. Landscape scenes, groups of figures, all that please the eye on canvas are suitable for this purpose. The novelty, if novelty there be, is in its being applied to walls and ceilings in tempera colors. For its best display surfaces need to be broken up into panels or compartments, the borders being formed either in colors or mouldings.

DECORATIVE COMPOSITION.

Translated from the French of HENRI MAYEUX, Architect to the French Government, and Professor of Decorative Art in the Municipal Schools of Paris.



XII.—STAINED, PAINTED AND ENGRAVED GLASS.

COLORÉD glass is obtained by a mixture of metallic oxides, whilst the mass is in a state of fusion. This coloring pervades the whole substance, and becomes incorporated with it. To "paint" glass, the artist applies on a colorless or tinted plate, the designs and the colors on one or both sides of the plate. These colors, a compound of metallic oxides and vitreous substances, are true enamels, which assisted by heat are fixed upon the plate. "Stained" glass was used throughout mediæval times, in churches and houses of importance. At first, it was merely a kind of translucent mosaic, formed by piecing together small cubes of glass of a single tint in simple geometrical patterns, held together by mere strips of lead forming the design. When greater variety was desired, hatching and stippling were added. Such were the windows of the eleventh and twelfth centuries. But toward the beginning of the Renaissance, larger plates of glass were introduced, and "painted" windows became general.

The student will do well to compare the methods that divide early "stained" from "painted" glass. The difference is particularly noticeable in windows dating from the twelfth to the fifteenth century; which despite their multitudinous small compartments, splitting up the color and preventing the diffusion of light, are far-away the best decorative glass ever produced. In them there is no straining after complexity of effect; pieces of required color were carefully selected to carry out a well-conceived design, and the result is artistic and pleasing. But in the seventeenth century, when glass blowing was better understood, larger plates were used, as well as elaborate stipplings and hatchings generally of brown color, which produced a murky and confused aspect.

This is the reason why we feel so dissatisfied when we contemplate the otherwise very beautiful windows of the fourteenth century, with their profusion of browns and yellows, which finding no counterpart from without strike us as cold and inharmonious. All their beauties would have been felt with a Spanish or Italian landscape around them.

As the object of a window, stained or otherwise, is to let the light through, the design should be simple, the tints luminous and the lights preponderating, whilst the shading and other details should be painted in bold lines, Fig. 229. Extensive backgrounds should be avoided, and care should be taken to fill them in with tracery and interlacing in semi-tones or "monochromes." This will effectually prevent the color from outside getting in wholesale and destroying the harmony of the composition. The student must not only compose his work in view of the building it is meant to decorate, but also with regard to the coloring it will reflect and let through. Thus, remembering that an English sky is never of the depth of an Eastern sky, the blues of his window should reflect those outside. In a like manner his greens should harmonize with those around, relieved here and there by "bits" of color, flowers, or berries growing in our fields and hedgerows.

To prevent colors from invading or "eating" into each other, black lines or intervening white spaces are introduced. These spaces are essential in deeply colored and highly ornamented glass.

German work of the sixteenth century is the best known. It consists chiefly of vessels of a greenish cast ornamented with paintings in enamel, such as escutcheons and armorial bearings. The designs show much talent and delicacy, Fig. 230. Roman artists under Byzantine influence made use of glass raised in bosses set in simple work, the circle or the square forming the basis of the design. This method was revived in Flanders, and especially in Germany during the Early Decorated period. The patterns are invariably geometrical, and often very rich and beautiful in form; the lead, far from detracting from the decorative character of the composition, serves to accentuate and enhance its effect.

England, Flanders, and France afford the most admirable examples of mediæval stained windows; amongst others Fairford, in Gloucestershire, and University College, Oxford, may be cited.

In France, probably no painted windows excel those of the